

# FASHION'S LATEST WORD IN SMART CREATIONS

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## Opera and the Fad for Skating and Their Clothes Requirements

The clothes of the winter of 1915 seem just to have been waiting for the opening of the opera season. The opera has opened in New York. So the clothes of the season have a chance to justify their waiting. Fashionable women have dressed

so elaborately for the opera that there are many ancient jokes on the subject. There are a few new ones, too, but nowadays dressing elaborately has become such a matter of course that it causes little comment. And the very sumptuousness and gorg-

eousness of the fashionable frock and evening coat make them more tempting than ever for opera wear.

Not long ago somebody pointed out the fact that the opera gown focussed attention on the bodice. Now, as everybody knows, the bodice of an evening gown is not very great in extent. However, the point is well made, and it is interesting to contrast the dance frock, which draws attention to the skirt, and the opera frock, which really does not exist, so far as the skirt is concerned, once one is seated.

So it is that many of the frocks ordered for the opera have made a special point of the bodice. It is lower, even, than usual. But it makes up for its diminutiveness in its gorgeousness. No fabric is too rich in color, too elaborate in design, to be used for an opera frock. Velvet and brocade, lace, fur are all combined in the most gorgeous manner. Jeweled shoulder straps are used, and rich metallic embroidery also emphasizes the richness of line and coloring.

The opera coat of the season almost outdoes the frock. In velvet and brocade, heavily trimmed with fur, it is truly beautiful; and where could one have a better opportunity of showing it than at the opera? For as everybody knows, draughts frequent the most exclusive boxes. Although most of the opera cloaks are of fur and brocade, lavishly trimmed with ermine and other costly furs, there are some beautiful ones of the Oriental sort, made in kimono fashion, depending on embroidery for their elaborateness.

One may still go gloveless to the opera, although gloves are more worn in the evening than they have been for several seasons. But it is still quite usual to remove them on being seated.

### The Transparent Sleeve.

Of course, in frocks for the opera sleeves are usually entirely lacking. There are, to be sure, a few evening frocks with high puffed sleeves, and now and then there is one with a long transparent sleeve. But in most evening frocks there are no sleeves.

In all frocks for daytime wear, however, there are sleeves, and long ones. When these first returned to fashion, they seemed cumbersome. It was difficult to don, with good grace, a serge frock with long serge sleeves in August.

Now the transparent sleeve has been called into requisition by the dressmakers to make the long-sleeved frocks and bodices more attractive to their wearers. No matter how long a sleeve may be, it is quite comfortable if it is transparent. And we do love comfort, nowadays. Short sleeves and collarless frocks have so accustomed us to it that we find difficulty in getting along without it.

Chiffon cloth, tulle, Georgette crepe, lace and other transparent materials are used in the new blouses to wear with street frocks, and sleeves of these fabrics are employed in

frocks of serge, velvet and other heavy fabrics.

One characteristic of the sleeve of the winter is snugness about the wrist. There are some very few sleeves that are larger at the wrist than they are at the shoulder. But these are few indeed; they are usually made of chiffon or crepe, banded at the edge with a wide band of fur. But most sleeves are fitted with the utmost care about the wrist. They button or snap into a really snug line there, and sometimes this snug-fitting cuff extends to the elbow.

This snugness itself keeps the sleeve of heavier fabric from seeming too bulky, and is a detail that the woman who wishes to look smart should carefully observe.

### Skating as a Sport.

We might have known the dance craze couldn't last forever. We did know it. Of course, there is still a tremendous craze for dancing. Doubtless the dancing teachers will reap as rich a harvest of dollars this year as they did last year.

But dancing, everybody must admit, is no longer a novelty. We still dance through a dozen pairs of slippers a season. But we want to do something else, something that is a novelty.

Skating seems to be filling the bill of novelty just at present. Just where the fad came from does not seem very apparent. Perhaps the Russian tendency of many outdoor fashions suggested the sports of the North. At any rate, skating is to be as much in fashion as dancing. One of the most famous hotels in the country has installed an outdoor ice skating rink on the roof and others may follow suit, and already skating clubs have been formed, and the

young people of society are taking quite as much trouble to learn how to skate expertly as ever they took with dancing.

One charm of this new sport is the new clothes that go with it. Naturally, something quite different from cumbersome motoring coats—just as warm but not so bulky—something different from street frocks and suits, something different from anything else in the wardrobe was needed for skating. The need gave the dressmakers a chance for exercising their inventive genius, and the result is a most tempting array of skating attire.

There are some admirable suits in leather—warm, smartly tailored, and without any unnecessary bulk or weight. Then there are charming frocks of velvet and cloth. One shows a skirt of striped cloth, navy blue, with hair stripes of red, yellow and green, and a bodice, reaching to the hips, of deep blue velvet. Another smart frock is made of gray velour, with white fur hem, collar and cuffs. The great advantage of these frocks over coat suits is that, although they are just as warm, they are far simpler, far less bulky. There are some smart coat suits, too, for skating.

The characteristic of all skating attire is a short, flaring skirt, a high, snug collar and long, warm sleeves—all features of the winter styles in outdoor clothes anyway.

The hat for skating must, of course, be compact and small. And in many cases it is a cap. It is made to match the costume with which it is worn, and the girl who possesses two or three different skating costumes possesses as many hats. There are also matching bags for the skates, and often a matching muff, hung about the neck on a cord, is worn.



Callot model of broadcloth trimmed with fur that may be admirably developed for a skating costume.



Frock of velvet and lace, fur-trimmed. Although the skirt is elaborate enough for a dance frock, the bodice is sufficiently interesting for an opera frock.



Dainty model of chiffon and fur.



Admirable in its simplicity of line and richness of fabric is this gown of velvet, with brocade bodice.



By Paquin is this frock of velvet, with unusual scarf drapery of chiffon.



Cloth suit, so simple in construction that it is suitable for the skater's wear.



Paquin uses leather in this fur-trimmed motor coat.



Gorgeous evening coat of velvet designed by Premet.



Lace girdle, velvet shoulder straps, one tulle sleeve, and skirt of velvet form this lovely opera frock.